THE BULLETIN OF THE BEAUX ARTS INSTITUTE OF DESIGN

SCHOOL YEAR

1936

1937

BEAUX ARTS INSTITUTE OF DESIGN

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THE BULLETIN OF THE BEAUX ARTS INSTITUTE OF DESIGN

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The Critiques in THE BULLETIN are presented as an unofficial opinion by a member of the jury delegated for this purpose, and should not be interpreted as the collective opinion of the jury.

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A BANQUET AND BALLROOM

CLASS A PROJET III—ILLUMINATING ENGINEERING SOCIETY PRIZE

JUDGMENT OF APRIL 13, 1937

The following prizes will be awarded: First Prize $300.00; Second Prize $200.00; Third Prize $100.00; five prizes of $50.00 each. An additional amount is available in the form of scholarships covering registration fees for ten students for the school year 1937-1938.

This prize will be awarded yearly to and including the school year 1940-1941.

Important meetings of small conventions or salesmen's groups are sometimes held in special rooms in the same hotel at which such groups are quartered. Very often the only space available for groups around 350 is the main ballroom which is usually too large and hardly of the character demanded by those assembling during the day for lectures, luncheons, dinners and dances.

Sensing this special need, one of the more progressive hotels has decided to build a room to serve three distinct purposes (1) as a convention room where special assemblies and lectures can be held, (2) as a banquet hall where lunches and dinners can be served and (3) as a ballroom for relatively small and private social gatherings.

The only space available for this room is on one of the floors having no outside light, but with a good potential relation to the passenger elevators and the hotel's kitchen facilities. The space is 40 feet by 70 feet and 22 feet high, clear of all ventilating ducts, pipes, etc. By breaking through a wall on the south and narrow end, a space could be reached which would serve adequately as a foyer and be in close proximity to the main bank of passenger elevators, while a serving pantry and access to the serving elevators, kitchen and service bar should be arranged on the west or long side. The pantry should have two doors opening into the room for service entrance and exit. The east wall has no openings. The north end has two doorway openings, one leading to a small anteroom, which could be used for speakers or entertainers, and the other to an exit stair hall. Provision should be made at this end for a permanent or removable dais and special dais lighting. Provision for motion pictures and sound projection is also required.

It should be assumed that this room will be fully air-conditioned and since there are no windows, all light would be artificial. To design a room to fulfill all the functions noted above and by its decoration and lighting to create a different atmosphere for each function, is the purpose of this problem.

Since this has been written with the intent of emphasizing the study of illumination and its relation to architectural design, special attention should be given to make the lighting an important adjunct of the architectural design and an integral part of it. There should be a complete harmony between the architectural structure, decoration and lighting thereof.

JURY OF AWARD

MAX ABRAMOVITZ
LOUIS A. ABRAMSON
C. W. BEESTON
J. ROY CARROLL, JR.
HARVEY WILEY CORBETT
ALLMON FORDYCE
J. ANDRE FOUILHOUX
FREDERICK G. FROST
JULIAN GARNSEY
JOHN THEODORE HANEMAN
A. MUSGRAVE HYDE
FRANCIS KEALLY
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THEODORE R. NELSON
CHARLES L. NUTT
T. MERRILL PRENTICE
WILLIAM E. SHEPHERD
HARRY STERNFELD
EDWARD STONE
OTTO TEEGEN
LEONARD B. WAMNES
C. CLARK ZANTZINGER, JR.

JURY OF ENGINEERS

O. P. CLEAVER
H. E. D'ANDRADE
H. B. DATES
L. H. GRAVES
W. F. LITTLE
H. H. MAGDSICK
C. C. MUNROE
A. L. POWELL
E. D. TILLSON
G. E. SHOEMAKER
A. F. WAKEFIELD
L. A. S. WOOD

School Representatives: GEORGE H. BICKLEY, University of Pennsylvania
CAMILLE GRAPIN, Carnegie Institute of Technology
S. T. STATHES, Catholic University of America

CRITIQUE

H. E. D'ANDRADE

As compared with previous problems, the lighting problem this year was attacked with greater force and directness by the majority of students. Certainly the wording of the projet had a great deal to do with the clarity so evident in the solutions. Acting in accord with your Jury of Award, the Illuminating Engineering Society indicated specific requirements which were well understood by students. The architectural problem was simplified, with the result that students could concentrate only on important phases of the projet.

Now strange to relate, for these very reasons the judging of the award was not as easy this year as in previous years. There were several projets which the engineers thought feasible from a lighting point of view, but which were not given final consideration because the architects were not in accord with the architectural solution. In some cases also, the architects on the jury were so pleased with an architectural solution that they rated it far higher than did the engineers, who considered the lighting solution not quite practical.

One great difficulty which was common in other years presented itself again this year. On their renderings many students indicated reflectors which were not shown clearly on the corresponding plans. Sometimes lighting units, coves, and so forth, were shown on plans but not on vertical sections. In many cases there was no "tie-in" between the sketch of a lighting fixture and its proposed location. As a result the jury was forced to guess what the student meant, and to interpret as best it could what the student must have intended to propose.

Indeed, it might almost be said that the art of winning a competition is the art of thinking correctly. Every consistent presentation was mute evidence of a consistent thinker. Loose ends of design not gathered into a harmonious scheme showed loose ends of thought not woven into a harmonious concept. Certain ideas, also, proved common to many students, and here the interesting point emerges that even in an architectural problem, when a given number of facts are correlated, logic will aid in the best solution. Thus, thinking independently and logically, many students achieved the same general solutions. Now logic is essentially simple, and it is interesting to find that the winners were those who achieved simple solutions. It is most significant from an architectural point of view, however, to note that the winners superimposed upon logic artistic feeling and creative vision.

Is this not true of the best architectural work? It is true also of the best lighting work when illumination plays a part in the architectural scheme.

The First Prize and the First Medal were awarded to C. P. Andrade of the University of Pennsylvania for a solution which satisfied both the architectural and the lighting requirements of the problem. His plan was simple, his color scheme pleasing, his lighting system flexible. From an engineering point of view the flexibility of his lighting system is to be commended. He uses glass walls and supports them by solid pilasters which he also converts into vertical lighting troughs. This is a clever arrangement, particularly as the maintenance of the vertical lighting trough is good from an engineering point of view. The vertical pilaster or trough provides indirect lighting for the glass walls by throwing light upon a painted background, which illuminates the glass walls by reflection. An ingenious method is then used to produce "patterns" for wall decoration. Designs are cut and placed behind the glass walls to introduce relief or color, as may prove necessary.

For the lighting of the dais, Andrade chooses a straightforward and simple method, mounting spotlights with protecting louvers and directing beams of light toward the back of the dais. The lighting system built into the ceiling shows a great deal of forethought and sympathetic understanding of the problem. It is not generally realized by architectural students, or even by accomplished architects, that when reflectors are recessed in a ceiling which is not otherwise lighted, the lighting units become bright spots against a dark background. Now bright spots against a dark background are always annoying, so that the background, or ceiling in this case, should always be lighted to reduce that contrast. This has been done very well in the winning projet.

The ceiling is lighted by means of two coves, one cove lighting a curved central panel, the other cove lighting the remainder of the ceiling from the side walls. The "down lights" are well spaced and are provided with prismatic lenses for accurate light control. Here the care with which the lighting system is designed becomes evident: certain lenses direct light toward the walls; other lenses direct light downward into the room. By using alternate lenses for each type of light control and wiring his reflectors properly, Andrade produces entirely different lighting effects. It needs little imagination to picture the walls lighted from behind, with their silhouette patterns forming a pleasing contrast, and then the same walls lighted from above, appearing quite different in texture and design.

The Second Prize, and a First Medal, were awarded to R. T. Daniel of the Catholic University of America. (May I say here that the First and Second Prizes were awarded only after a long discussion?) It was evident that Daniel had studied the lighting problem carefully, for his solution was both ingenious and satisfactory from an engineering point of view. His ceiling is slightly curved, and is lighted by means of Fresnel lenses, which produce wide beams of light. By curving his ceiling and locating his lenses carefully, Daniel produces a uniformly lighted ceiling with practically invisible light sources. The result is indirect

lighting throughout the room, with indirect lighting added from the side walls.

It is here that the ingenuity of the plan becomes evident. Though the walls appear flat to an observer in the room, they are made of vertical sections which can be turned on an axis. Each vertical strip has two hidden sides, the three sides of the strip forming an equilateral triangle. By rotating the vertical section or triangle on its axis, Daniel obtains three different walls with three different surfaces. Thus by the touch of an electric switch the room can be completely transformed, a mural appearing for the ballroom, a map for the convention hall, and a plain wall for the banquet room. The lighting of these walls is also achieved by means of Fresnel lenses which are located above a dado and are mounted so as to be invisible.

R. T. Daniel also provides a glass floor, two inches thick. When lighted from below by red, blue, or yellow lamps which are silver-bowled, the floor presents a gay appearance for dancing, or festive occasions. When not illuminated, the floor can be covered with mats or rugs or even left bare. The effects which may be obtained by multiple color circuits beneath the walls and by the revolving walls guarantee at the very least an interesting room.

The Third Prize, and a First Medal, were awarded to R. B. Little of the University of Illinois. Little produced an asymmetrical plan which aroused the enthusiasm of the architects. Most of the other plans being symmetrical, many architects felt that an asymmetrical plan was a brave solution of the problem. Engineers not yet advanced to asymmetrical appreciation considered the lighting scheme solely. Little, illuminated a semi-spherical ceiling from a cove which was located only on one side of the room. He used gaseous tubes to provide color, recommending white and blue so as to permit decorative effects. The stage was illuminated by lamps of various colors. By the use of mirrors on the west wall, Little hoped to obtain interesting effects. The doors also were of ground glass and were illuminated by means of "lumiline," or long tubular lamps.

All the students who obtained First Medals presented ingenious ideas. E. F. Zipp of the University of Pennsylvania used columns of etched glass, and also etched glass panels which were lighted from the front as well as the rear. L. Cohen of the University of Pennsylvania provided nine systems of illumination, among them columns of opalescent glass, intaglio panels of white glass, and "table luminaires" with opal glass tops, lighted from below. W. R. Richardson of the University of Illinois provided a variety of colored effects for down-lighting from the ceiling, for illumination from coves in the walls, and for lighted patterns cast on the wall by hidden projectors.

By and large, the understanding of the problem was far more complete than in previous years. The presentations were more pleasing, and the solutions of the problem more practical. From the experience gained through this competition the students who took part should feel amply repaid, whether they won prizes or not. Certainly the Illuminating Engineering Society is always pleased to present its prizes for this projet, for the quality of each presentation proves that the students who won the awards well deserve the recognition they strove so hard to attain.

CRITIQUE

MAX ABRAMOVITZ

"A room to serve three distinct purposes"—"by its decoration and lighting to create a different atmosphere for each function"—and "lighting an integral part of it" were three phrases from the program which returned persistently to the minds of the jury. Too, a glaring realization that in this projet presentation so often decried as an opiate upon juries and a swayer of reason, was as necessary to an accurate declaration of the students' ideas as the pencil and ink lines that are the backbone; for lighting, its effects, can only be portrayed by true values and colors. A presentation of a lighted room demands accurate rendering, a line drawing is not enough. But, regretfully, the jury finding too often the rendering false with lighted or darkened walls and ceilings, so that a study of the construction details proved impossible, was forced to penalize these projets. Cleverness and draughtsmanship were ineffective unless lighting principles were adhered to and the details showed an adequate study. The student must remember that the personality of a projet is motivated by the problem involved.

First Prize: C. P. Andrade, University of Pennsylvania.

A serious study, well proportioned with a refined and accurate presentation. The architecture was simple and restrained. The walls contained panels with designs cut through diffusing glass, attached to the back of colored glass set between columns. From a soft lavender blue atmosphere for the banquet room that set forth the panel design, the room changed to a highly lighted room that neutralized the panels and presented them in a wood colored background.

Second Prize: R. T. Daniel, Catholic University of America.

A room nicely composed to form an accent upon the platform showing an attempt to make more than a box of the room. The projet showed a thorough study of light. The walls by the use of revolving triangular prisms permitted three wall treatments; these with the light from ceiling, walls, and floor permitted great flexibility. A good presentation of a brown and green color scheme, though a

bit more refinement of color and forms would have been appreciated.

Third Prize: R. B. Little, University of Illinois.

This projet received much serious attention of the architectural jury and is to be commended for its originality of composition, and excellent and precise presentation of a study of lighting. It fell under the criticism of the engineers due to its inflexible character; the jury finding that it was fitting for a ballroom but questioned its probable change of character to suit the other usages. A ceiling of deep blue was penetrated by light spots (too contrasting to the engineers) with a large cove off to the side. Mirrors in the west wall produced an interesting effect and added to the vitality of the composition. The room might appear quite bare until occupied, though whether that is a criticism is questionable.

First Medal: M. O. Urbahn, Yale University.

A well presented lighting study. The ceiling appears questionably baroque for the severe character of the room. Yellow light through translucent marble walls and a cast glass mural setting on a black dado is the scheme for the ballroom. Light from a cove in the dado plays upon the marble ornament and the black dado supplanted by red drapes creates the banquet room. The Convention room change is achieved by concealing the glass mural by a curtain, and illustrative materials replace the dado.

First Medal: E. F. Zipp, University of Pennsylvania.

A usage of a variety of materials. A good presentation of light. Woods, adding to the warmth of the room, are used with etched glass panels, a yellow ceiling and accents of green. The glass panels by their possible interchange of lighting from the front or rear cause a substantial change in character. The banquet room is a very warm and comfortable room.

First Medal: L. Cohen, University of Pennsylvania.

A study in white, a light green ceiling, and orange glass panels. It is well presented. The mirrored ceiling is interesting though perhaps creating confusion and a lack of space confinement; yet that may be desired. The end elevations could have been more carefully composed with the sides. The ballroom atmosphere is good. The program showed a thorough study of lighting.

First Medal: W. R. Richardson, University of Illinois.

An interesting scheme that attains all changes by color only—ideal from an illuminating point of view — well worked out. The jury was worried by the heaviness of the overhead ceiling motif which in reality would appear much lower and be overpowering.

Second Medal: S. C. King, New York University.

Panels faced on one side with harewood and on the other side with alabaster became the wall treatment. It presented a handsome ballroom scheme but perhaps monotonous for a Convention or a banquet room. The presentation was excellent, showing a good perspective of the ballroom with the panels at right angles to the walls to form alcoves. The jury questioned whether the panels at right angles to the walls kept the projet within the confines of the program.

Second Medal: R. Stein, New York University.

A well thought out and thoroughly studied lighting scheme, using walls of sliding illuminated glass panels to attain maximum flexibility. Any color scheme may be used. The floor is of glass and copper. The ceiling may be subdivided. The convention hall is of dark greens and blues. The banquet room is of mauves and pinks. The niche is a bit disturbing.

Second Medal: E. F. Schmaltz, Armour Institute of Technology.

A well presented study with materials nicely expressed. A variety of color changes is possible. Alcoves built up with movable furniture for Convention uses. The dado and wall relation a bit unfortunate.

Second Medal: E. Wasserman, University of Illinois.

One of the few schemes employing a central fixture upon which variation mainly depends. The fixture was excellent. One questions the four columns. The mirror wall presents interesting side reflections. The projet was accurately presented.

Second Medal: W. H. Wiechelman, Cleveland School of Architecture, W.R.U.

A study of etched and painted glass which when lighted from the back brings out the pattern and when lighted from the room obliterates it. The composition does not permit a great change in character for the varied uses of the room. Mirrors are interestingly used in the vertical plane against the ceiling but the contour is a bit too broken up. A truthful presentation.

The awards were distributed as follows:

7	First Medal	51	Half Mention
5	Second Medal	30	No Award
55	Mention	7	Hors Concours

Total Submitted 155

A LIGHTHOUSE

CLASS B ESQUISSE—ESQUISSE III *JUDGMENT OF APRIL 13, 1937*

On the tip of an island lying in a river flowing through a metropolitan area, it is proposed to erect a masonry tower bearing a beacon light. The lantern, serviced by cables and conduits coming from a small apparatus and supply room at the base of the shaft, is reached by means of an engaged stair element.

The lantern shall be elevated 30 feet above the site level, which is 10 feet above high water mark.

A landing for small boats with stairs leading to the site level must be provided.

Paths lead from the beacon to other portions of the island where recreational areas and the caretaker's quarters are situated.

The marker must be easily recognized during the day by its distinctive silhouette. During obscuring weather, a bell or siren will be used, which may form elements of the composition if desired.

The whole composition shall have a dignity in keeping with the large civic buildings fronting the river, opposite each side of the island.

JURY OF AWARD JOHN THEODORE HANEMAN WILLIAM E. SHEPHERD HARRY STERNFELD C. CLARK ZANTZINGER, JR.

CRITIQUE *HARRY STERNFELD*

This particular problem offered more than the usual difficulties to the competitors in their search for a solution, due to lack of precedence and technical features to be expressed. Taking this into consideration, the jury felt that the standard of the group of problems submitted was good.

Faults that seemed to be most general were:

a. Confusion of the character of a beacon light to be placed in a river with that of a lighthouse placed along the sea coast.
b. Lack of qualities in the architecture which would make it appropriate for a metropolitan area.
c. Exaggeration in scale.
d. Complicated masses and silhouettes.
e. Inefficient placing and design of the lantern. The jury felt that this element should be free standing or easily seen from all directions.
f. Poorly drawn perspective and careless presentation.

The drawings of E. A. Moulthrop, Cleveland School of Architecture, W.R.U., and L. H. Schober, University of Illinois, were considered outstanding. That of Moulthrop had a pleasing mass, an unusually attractive and effective beacon light, and showed a good approach from the river. It indicated the use of dignified materials and seemed to possess metropolitan character. The jury considered that it would have been an advantage to have converted the two lower searchlights into port and starboard lights; and it was felt that the stairs to the landing were not well expressed.

Schober's design had a distinctive silhouette, good composition, good scale, an efficient beacon and was simply presented with beautiful technique. The jury felt that the frank expression of the stairs in the element of the design was especially good. The design failed somewhat in expressing the metropolitan character called for, and the materials of the structure were not clearly indicated.

The jury favored next in order the sketch of A. C. Hudson of Georgia School of Technology, whose design had good composition and excellent scale. The character of its architecture was fresh and appropriate. Although the beacon light was not free standing, the jury felt that it could be easily seen from up and down the river, and that its other outstanding qualities entitled it to a Mention. The presentation was good, although somewhat hurried.

The sketch of P. V. Long, Pennsylvania State College, was considered excellent and given a Mention. The architecture was appropriate and in good taste and the careful presentation was commended by the jury. The combination of the siren and lantern elements was very effective.

The sketch of R. T. Anthony, University of Pennsylvania, was given a Mention because of its effective presentation and frank expression of the lantern. The architecture was felt to be somewhat crude and the expression of the various elements was vague although the general composition was good.

The sketch of E. W. Koerber of Princeton University received a Mention because of its clear and original conception, and good proportions. The draftsmanship was poor and the presentation negligent.

J. V. Anderson, University of Illinois, received a Half Mention because of the poetic quality of his sketch. His design had good composition but the base was not in harmony with the upper portion, being poorly treated and insufficiently accented.

The sketch of F. T. Loeffler, Carnegie Institute of Technology, received a Half Mention for good presentation.

The sketch of M. S. Haak, University of Pennsylvania, received a Half Mention for good presentation although the beacon was inadequately expressed and the treatment of the base was vague.

The sketch of E. Beery, Jr., Catholic University of America, received a Half Mention because of good composition and appropriate character. His presentation was too harsh.

T. G. Wattley, Armour Institute of Technology, received a Half Mention because his sketch was good and the architecture pleasing, but there was a serious lack of study of the base.

A. M. Richardson, Armour Institute of Technology, received a Half Mention because his sketch was effective although somewhat out of scale. The design failed in that the beacon light could not be easily seen from the rear.

The awards were distributed as follows:

6	Mention	123	No Award
12	Half Mention		
	Total Submitted	141	

DECORATION OF THE LOBBY OF A CONCERT HALL

PROGRAM IV

JUDGMENT OF MAY 3, 1937

The accompanying diagram shows the physical conditions in the lobby of a Concert Hall seating about 400 persons. This hall is part of a great municipal project supported by public funds. It is in a city where music is widely appreciated and attended.

It is the desire of those having in charge the design of this project that the decorations of this lobby perform one function: To induce in those using it a mood best suited to the enjoyment of music.

Above the wainscot, which is light grey marble, the mural painter has free scope to cover any or all surfaces in any medium he may choose. A treatment for the curtains above the doors is to be shown. These curtains are open, except during the performance.

JURY OF AWARD

LOUIS BOUCHE
DANIEL MAC MORRIS
ERNEST PEIXOTTO
JAMES BROOKS
HILDRETH MEIERE
PERRY COKE SMITH
STUART ELDREDGE
WILLIAM C. PALMER

CRITIQUE

DANIEL MAC MORRIS

Division of the spaces, color treatment, and a mood conducive to the enjoyment of music were the main points given consideration by the jury in reaching its decision on awards of the solutions submitted in this last judgment. Of the 15 presentations, none was worthy of a First Mention and the following designs seemed to comply best with the program.

The problem of M. Stanfield, John Herron Art Institute, awarded a Second Mention: This decorative scheme shows sincerity and considerable understanding of a musical mood, although the feeling is of a distinctly folk-music character. It does not entirely fulfill the conditions of the contest because of this local or provincial aspect. To improve the scheme, it is recommended that the end panels of the side-wall elevation, which are treated in a vignette manner, be eliminated and the end-wall decoration be extended or widened in such a manner that they return on the side-walls to cover the spaces now occupied by the vignettes. Thus the end decorations which are very commendable in design would gain in importance and the slight lack of unity now evident in the side-walls would be eliminated.

J. Merikaarto of New York City, awarded a Second Mention: The ensemble has good tonal and general imaginative quality. The variety of design in its larger sense and the distribution of color is interesting and pleasant. The detail of the design inclines too much toward the grotesque which prevents a complete success of the scheme.

E. C. Stigall, University of Illinois, awarded a Second Mention: This design shows an originality of approach which is superior to most of the other entries. The color is quiet and harmonious and suggestive of a broadly inclusive musical mood, which conforms well with the requirements of the concours. The jury, however, recommends that this artist restudy the motifs of the composition and eliminate the hackneyed elements (such as the faun), which detracts from an otherwise original scheme. It is suggested also that the excellent contour treatment of the end-walls be followed throughout all panels.

H. Ekblad, Ohlms School of Fine Arts, awarded Second Mention: The outstanding feature of this scheme is the happy conception of the vignettes between the windows. They are, however, more successful in design than in color. A more tonal treatment of these designs as well as

of the entire room would have contributed to a more complete success of the scheme. The drapery treatment beneath windows and in door spaces was criticized because of the choice of color, by a majority of the jury. The ceiling design is criticized for its broken character due to the obvious divisions of space. The individual elements have nevertheless the same charm of feeling found in the vignettes on the side walls.

F. Davis, John Herron Art Institute, awarded Second Mention: This design has a very satisfying richness of color and is handled with a professional distinction. The jurors feel, however, that though the design has harmony it is too heavy in handling for the practical fulfillment of the rules of the projet. With less violence in the movement, weight and color of the design the atmosphere of a mood receptive to music would have been maintained more successfully.

M. C. Hubbell, Jr., John Herron Art Institute, awarded Second Mention: Though very musical in mood, the colors are too numerous and varied. Restraint and better organization of the color scheme would improve this interesting design.

The awards were distributed as follows:

4	Second Mention	5	No Award
6	Mention		
	Total Submitted	15	

A NEW MILITARY ACADEMY FOR THE UNITED STATES GOVERNMENT

30TH PARIS PRIZE COMPETITION OF THE SOCIETY OF BEAUX-ARTS ARCHITECTS, 1937

SECOND PRELIMINARY EXERCISE — *JUDGMENT OF APRIL 22, 1937*

The Congress of the United States has appropriated an ample sum of money for the construction of a new military academy. The new academy is primarily for the training of future officers of the United States Army. The daily schedule of a cadet is strenuous; therefore, the time necessary in changing from one building to another, or from academic buildings to the Parade Ground is to be reduced to a minimum. The plan, however, must be a reasonably open one.

It is to be essentially a training school, and the plan and architectural expression should be academic rather than militaristic. It must not have the appearance of a tightly planned fortress, and the reflection of militant aggressiveness should be avoided. It is desired, however, that from most viewpoints, the general mass of the group will count as a complete architectural composition with certain structures, chosen by the competitor, as dominant ones.

The academy is to be built on a peninsula in a well protected bay off the Pacific Ocean. The site (see plot plan) is irregular in form, approximately ⅜ of a mile by ½ mile in its longest dimensions. At the water level is a sandy beach except where the rock cliff and sea wall are shown on plot plan. The slopes are fairly well planted with medium height cypress trees. But the trees do not exist at or above level 40. Reasonable and logical changes to existing grades may be made since retaining wall material can be readily procured. The climate is conducive to open planning and the outdoor type of living. The annual temperature range is from 35 to 90 degrees, with the prevailing winds from the southwest.

The requirements to be embodied in the plan and its composition are the following:

1. The Parade Ground—approximately 500 x 700 feet.
2. The Flag Pole.
3. A Group of three academic buildings total 50,000 sq. ft., not more than three stories high.
4. Post Headquarters . . . . . 14,000 sq. ft.
5. Library . . . . . 10,000 sq. ft.
6. Auditorium to seat 1,500 people.
7. Mess Hall to seat about 1,000 men . 20,000 sq. ft.
8. Gymnasium . . . . . 20,000 sq. ft.
9. Cadet Barracks, 2 groups of buildings to house 1,000 men, not more than four stories high.
10. Cadet Headquarters . . . . . 6,000 sq. ft.
11. Riding Hall . . . . . 20,000 sq. ft.
12. Stables for 50 horses at Riding Hall.
13. Cadet Hospital, 50 bed unit, with wing of 15 beds for enlisted men.
14. Ordnance Department . . . . . 10,000 sq. ft.
15. Academy Chapel to seat 1,000.
16. Chaplain's House.
17. Roman Catholic Chapel to seat 200.
18. Quartermaster's Building not more than 3 stories high . . . . . 17,000 sq. ft.
19. Infantry Barracks, 70 enlisted men, not more than 3 stories high.
20. Cavalry Barracks, 75 enlisted men, not more than 3 stories high.
21. Cavalry stables, 100 horses.
22. Artillery Barracks, 70 enlisted men, not more than 3 stories high.
23. Artillery stables, 50 horses.
24. Artillery and cavalry exercise ground approximately 350,000 sq. ft.

25. Guard and fire engine house . . . . 5,000 sq. ft.
26. Power house . . . . . 10,000 sq. ft.
27. Dock facilities for small craft.
28. Freight shed . . . . . 10,000 sq. ft.
29. Laundry . . . . . 6,000 sq. ft.

Houses for:

30. Superintendent, Commandant, Adjutant, Lieutenant-Colonel, Major Quartermaster.
31. Bachelor's quarters (enlisted men) about 100 (one building).
32. Non-commissioned Officers' Quarters . 2,500 sq. ft.
33. Officers' Quarters—6 houses.
34. Lieutenants' Quarters—8 houses.
35. Married enlisted men's quarters—10 row houses.
36. Garage and service—30 cars.

Units which will be located on the main land and need not be considered or shown are flying field, polo field, car parking area, football stadium, and rifle butts.

The landscaping treatment should be indicated. A system of roads, walks, etc. and communications between upper and lower levels to be shown.

JURY OF AWARD

JOSEPH H. FREEDLANDER
JOHN W. CROSS
ELY JACQUES KAHN
HARDIE PHILLIP
SETH TALCOTT
JOHN V. VAN PELT
LEWIS G. ADAMS
OTTO EGGERS
JULIAN CLARENCE LEVI
HENRY R. SEDGWICK
HOBART B. UPJOHN
ARTHUR WARE
WILLIAM HARMON BEERS
A. MUSGRAVE HYDE
ELECTUS D. LITCHFIELD
LUCIAN E. SMITH
WILLIAM VAN ALEN

CRITIQUE

HARDIE PHILLIP

A brief study of the projets rather clearly indicated that most of the competitors had studied the program, carefully analyzed its conditions, segregated and classified the many plan units and then got down to preliminary business.

A more analytical examination, however, brought out the thought that some of the competitors had, throughout, stubbornly adhered to their first study regardless of the apparent defects which developed when contours, roads and approaches, and detailed disposition of functional parts, had to be contended with.

The program quite deliberately separated the Parade Ground from the Artillery and Cavalry exercise ground. Some of the competitors did not sense the functions of those two distinctly different areas. The Parade is a dressy performance, while the work which takes place on the exercise ground is apt to convert that area into a dusty, unattractive, grassless field. Some of the plans combined those two areas into one large field which of course was a fundamental mistake, and contrary to the meaning of the program.

The schemes which, in general, placed the exercise ground on the flat area at the N. E. of the peninsula, near the railroad, and the Parade on the higher flat area in the centre of the property met with success. This disposition led to the placement of the stables, freight shed, power plant, laundry and other uninteresting units near the railroad where they belong, and away from the main approach; while the Parade was enclosed, or partially so, by more architecturally important buildings.

One competitor placed some of the housing near the railroad, freight yard and stables, away from the prevailing breeze which was very ordinary planning. It was gratifying to note that most competitors segregated the various barrack units and placed them in the order of their importance, making a distinct separation between enlisted men and cadets. Sound planning.

It was also comforting to find that all of the competitors did not place the Chapel on the highest and most important promontory. After all it was a scheme for a military academy. Generally the houses and living quarters were well placed in relation to the prevailing breeze. It was really inexcusable to do otherwise.

The importance of the main approach was slighted quite badly by some. One scheme in particular (a meritorious one too) just reversed things by making the main approach look like a winding uneven back road which before entering the last bend left one at a doubtful casual intersection which no doubt would call for a large arrowed sign—"This way to the Parade" or—"This way to the Cottages by the Sea."

In only a few instances were the approaches well handled, the contours seemed to give trouble, and the problem was side-tracked by many. The scheme which boldly kept all auto traffic away from the main centre and showed the road circulation at the intermediate level, was commended by many, and at least caused spirited discussion amongst the jury.

Practically none of the presentations were of the "good-looking carpet pattern type," which seemed to the jury to be a progressive step, in that it clearly indicated that the competitors' minds were occupied in primarily getting a good practical plan.

The discipline of the plan seemed to intrigue most of the contestants, but some broke the traces. It was unfortunate that one of the plans of real merit ignored the require-

ment that an elevation had to be designed. A discussion thereon ensued, especially in view of the fine points of the plan.

It will be noted from the awards made that the jury was favorably impressed by practically all of the schemes submitted. They felt, too, that the competitors had thoroughly enjoyed untangling the practical requirements of the program.

The elevations as a whole indicated freedom from tradition, and the Pacific Coast location was evidently kept in mind. Some of the masses were well composed, and few of the competitors encumbered the Chapel with a huge empty tower, which, if the scheme had actually been a real rather than a theoretical assignment by the Government, would have been open to criticism.

The awards were distributed as follows:

7	Second Medal	1	No Award
4	Mention	1	Hors Concours
15	Half Mention		
	Total Submitted	28	

SECOND MEDAL AND SELECTED FOR FINAL COMPETITION

ALABAMA POLYTECHNIC INSTITUTE . . A. B. Jacobs
CLEVELAND SCHOOL OF ARCHITECTURE E. A. Moulthrop
NEW YORK UNIVERSITY . . . . . E. F. Iversen
PENNSYLVANIA STATE COLLEGE . . . . J. F. Balis
PRINCETON UNIVERSITY . . . . . H. A. Jandl
YALE UNIVERSITY . . . . . T. G. Armstrong

OTHER AWARDS

CATHOLIC UNIVERSITY OF AMERICA:
Half Mention: V. F. Duckett
Hors Concours: S. T. Stathes

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:
Mention: J. P. Ceruti

GEORGIA SCHOOL OF TECHNOLOGY:
Half Mention: W. N. Lamberson

ATELIER GNERRE, NEW YORK CITY:
Half Mention: P. J. Avitabile, A. A. Grasso

MASSACHUSETTS INSTITUTE OF TECHNOLOGY:
Mention: A. S. Robinson

NEW YORK UNIVERSITY:
Half Mention: H. P. Clarkson, S. L. Katz, S. C. King, O. L. Lundquist, M. Sherman

PRINCETON UNIVERSITY:
Mention: W. R. James, Jr.
Half Mention: A. C. Johnson, M. C. Branch

RENSSELAER POLYTECHNIC INSTITUTE:
Half Mention: W. G. DeWitt

UNIVERSITY OF ILLINOIS:
Half Mention: R. Stuermer

YALE UNIVERSITY:
Second Medal: M. C. Robb
Half Mention: R. H. Licht, M. O. Urbahn
No Award: 1

UNAFFILIATED:
NEW YORK CITY AND VICINITY:
Mention: J. C. Fabricius

REPORTS OF JUDGMENTS

DEPARTMENT OF ARCHITECTURE

CLASS A PROJET III

AWARDS

ARMOUR INSTITUTE OF TECHNOLOGY:
Second Medal: E. F. Schmaltz
Mention: R. W. Becker, F. M. Hrachovsky, Jr., R. P. Johnstone, H. Lohmiller, C. A. Saletta
No Award: 6
Hors Concours: M. H. Beckman, L. A. Johanson

CARNEGIE INSTITUTE OF TECHNOLOGY:
Mention: N. J. Bell, J. R. Cunningham, C. G. Gable, J. A. Grove, B. Leuin, J. T. Nichols, E. G. Rigg
Half Mention: E. A. Avner, H. T. Elden, J. G. Harms, J. B. Hughes, H. W. Johe, G. A. Milono, J. W. Spotz, W. L. Wurmb

CATHOLIC UNIVERSITY OF AMERICA:
First Medal, 2nd Prize: R. T. Daniel
Mention: J. Cardenal, A. Winter
Half Mention: J. J. Brady, J. E. Dundin
No Award: 2

A BANQUET AND BALLROOM

155 DRAWINGS SUBMITTED

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:
Second Medal: W. H. Wiechelman, Jr.
Mention: J. W. Akeroyd, E. F. Broggini, W. O. Cain
Half Mention: K. V. Shimmon, F. L. Whitney, R. N. Zuber
No Award: 3

GEORGIA SCHOOL OF TECHNOLOGY:
Mention: W. B. Singleton, R. E. Slay
Half Mention: M. R. Arias, W. S. Beckett, P. H. Fuller, J. C. Hulse, R. V. Richard
No Award: 5

NEW YORK UNIVERSITY:
Second Medal: S. C. King, R. G. Stein
Mention: J. Abbate, A. A. Arbeit, P. E. Falkenstein, W. S. Falkenstein, F. E. Johnson, I. Isaacs, Jr., M. E. Kessler, A. H. Mathes, K. S. Slobodien, W. Taparauskas

Half Mention: H. P. Clarkson, J. F. Castagna, D. C. C. Gilbert, O. Lundquist, W. Ouspensky, F. P. Reeve, H. Tolmachoff, T. Waisman
No Award: 2
Hors Concours: M. Jackson, J. Ransohoff

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:
Half Mention: R. Dryden, G. W. Edwards
No Award: 2

PRINCETON UNIVERSITY:
Mention: J. S. Armentrout, Jr., H. A. Jandl, C. C. Taylor
Half Mention: A. C. Johnson
Hors Concours: G. E. K. Smith

UNIVERSITY OF ILLINOIS:
First Medal, 3rd Prize: R. B. Little
First Medal and Award: W. R. Richardson
Second Medal: E. Wasserman
Mention: S. H. Arthur, B. H. Bradley, V. Baumgartner, C. Hsu, H. H. Kern, V. J. Miller, J. D. Murphy, R. A. Strauch, R. Stuermer, A. D. Wilson
Half Mention: J. H. Crammer, D. R. Hodgson, A. J. Ignelzi, B. Knipp, D. Loomis, W. Shinderman, F. W. Schurecht
No Award: 1
Hors Concours: A. A. Carrara

UNIVERSITY OF PENNSYLVANIA:
First Medal and 1st Prize: C. P. Andrade
First Medal and Award: L. Cohen, E. F. Zipp
Mention: N. H. Abrams, F. V. Annis, A. P. Becht, E. G. Dollar, R. A. Herman, M. S. Kermacy, C. E. Lee, K. W. Roehrig, G. D. Russell, C. B. Stoye
Half Mention: H. M. Abbot, N. T. Barnes, N. J. Geller, H. J. Giffin, H. V. Kolosky, R. H. Meier, Jr., J. C. Seward, W. L. VanAlen, C. H. Wheeler
No Award: 2

UNIVERSITY OF VIRGINIA:
Half Mention: M. C. Forsyth
No Award: 1

YALE UNIVERSITY:
First Medal and Award: M. O. Urbahn
Mention: M. S. Wing, J. Salerno
Half Mention: R. K. Biggers, E. J. Boyle, R. B. Brindley, S. Caples, J. R. Gillie
No Award: 5
Hors Concours: W. P. Brower

UNAFFILIATED:
NEW YORK CITY AND VICINITY:
Mention: V. A. Girone
No Award: 1

CLASS B ESQUISSE—ESQUISSE III

A LIGHTHOUSE

AWARDS

141 DRAWINGS SUBMITTED

ARMOUR INSTITUTE OF TECHNOLOGY:
Half Mention: A. M. Richardson, T. Wattley

CARNEGIE INSTITUTE OF TECHNOLOGY:
Half Mention: F. T. Loeffler, Jr.

CATHOLIC UNIVERSITY OF AMERICA:
Half Mention: E. C. Beery, Jr.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:
Mention: E. A. Moulthrop
Half Mention: T. Klevay

GEORGIA SCHOOL OF TECHNOLOGY:
Mention: A. C. Hudson

NEW YORK UNIVERSITY:
Half Mention: J. A. Borreca

PENNSYLVANIA STATE COLLEGE:
Mention: P. V. Long
Half Mention: R. L. Ferris

PRINCETON UNIVERSITY:
Mention: E. W. Koerber
Half Mention: J. V. Lesley

UNIVERSITY OF ILLINOIS:
Mention: L. M. Schober
Half Mention: J. V. Anderson, T. S. Twerdahl

UNIVERSITY OF NOTRE DAME:
Half Mention: R. J. Schultz

UNIVERSITY OF PENNSYLVANIA:
Mention: R. T. Anthony
Half Mention: M. S. Haak

DEPARTMENT OF MURAL DECORATION

MURAL DECORATION PROGRAM IV *DECORATION OF THE LOBBY OF A CONCERT HALL*

AWARDS

15 DRAWINGS SUBMITTED

JOHN HERRON ART INSTITUTE:
Second Mention: M. Stanfield
Mention: F. Davis, M. C. Hubbell, Jr., H. E. Paulin, P. C. Smith, K. Yarling
No Award: 5

OHLMS SCHOOL OF FINE ARTS:
Second Mention: H. Ekblad

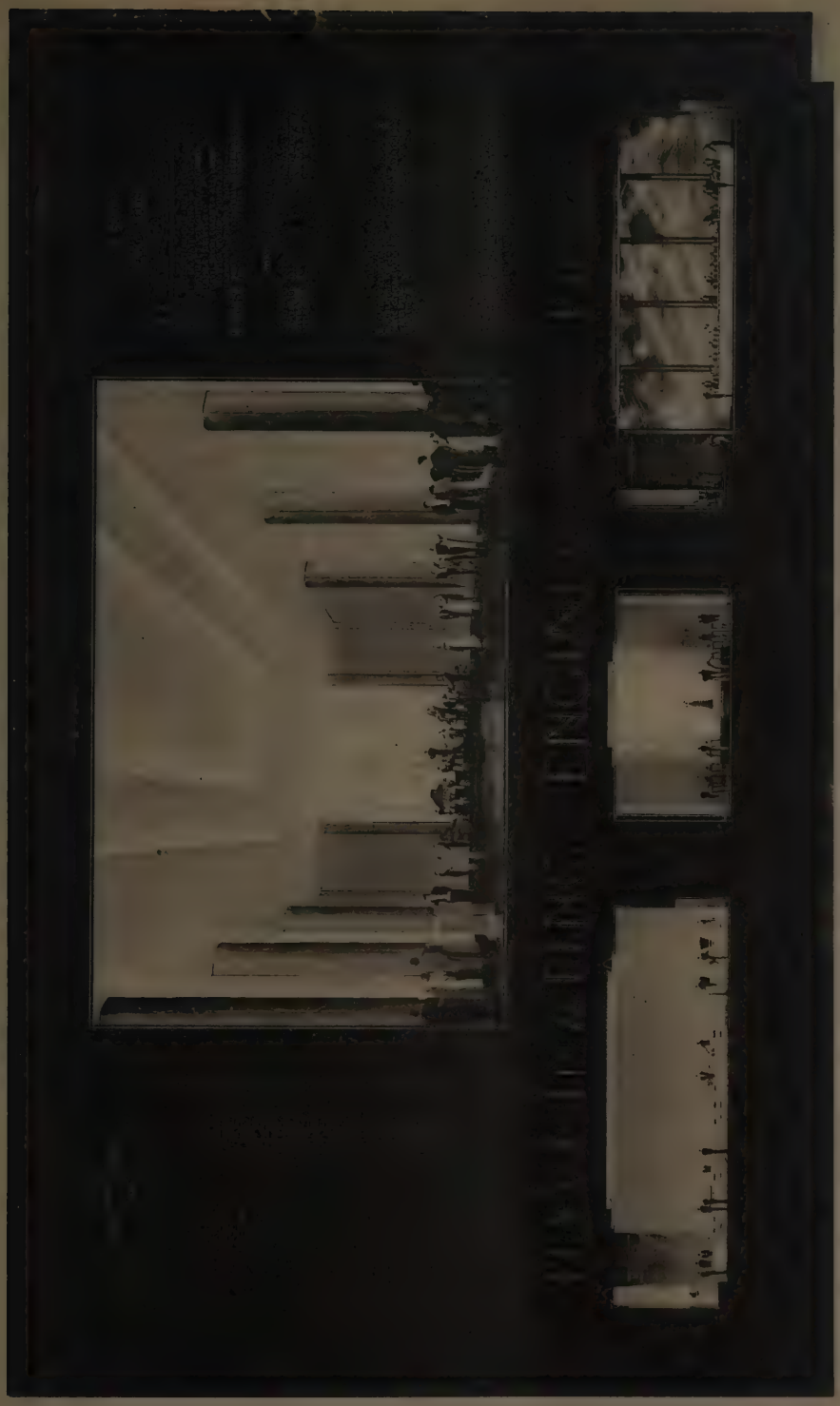
UNIVERSITY OF ILLINOIS:
Second Mention: E. C. Stigall

UNAFFILIATED:
NEW YORK CITY AND VICINITY:
Second Mention: J. T. Merikaarto
Mention: L. Crawford

CALENDAR FOR THE SCHOOL YEAR 1937-1938

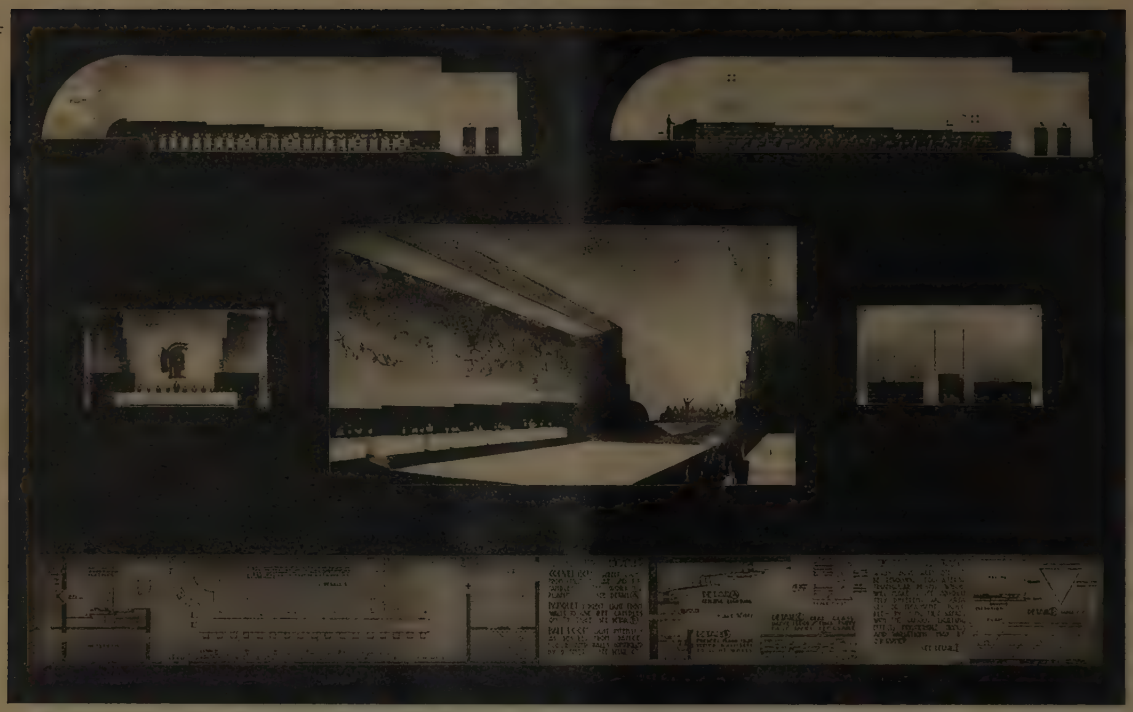
DEPARTMENT OF ARCHITECTURE

COMPETITION	*EXERCISE*	*RENDU*	*JUDGMENT*
FIRST TERM			
Class A Projet I	Sept. 25	Oct. 25	Nov. 9
Class A Projet II—Robert Perry Rodgers Prize	Oct. 30	Nov. 29	Dec. 14
Class A Projet III	Jan. 8	Feb. 14	Mar. 1
Class B Projet I	Oct. 2	Nov. 8	Nov. 23
Class B Projet II	Nov. 13	Dec. 13	Dec. 28
Class B Projet III	Dec. 18	Jan. 24	Feb. 8
Class C I	Oct. 9	Nov. 15	Nov. 30
Class C II	Nov. 20	Dec. 20	Jan. 4
Class C III	Dec. 18	Jan. 31	Feb. 15
Class A Esquisse—Esquisse I	Oct. 9	.....	Nov. 23
Class A Esquisse—Esquisse II	Nov. 6	.....	Dec. 28
Class B Esquisse—Esquisse I	Oct. 16	.....	Nov. 9
Class B Esquisse—Esquisse II	Nov. 20	.....	Dec. 14
Archaeology Projet I	Oct. 2	Nov. 15	Nov. 30
Archaeology Projet II	Nov. 13	Dec. 20	Jan. 4
Archaeology Projet III	Dec. 18	Jan. 31	Feb. 15
Elementary and Advanced Interior Design I	Oct. 2	Nov. 15	Nov. 30
Elementary and Advanced Interior Design II	Nov. 13	Dec. 20	Jan. 4
Elementary and Advanced Interior Design III	Dec. 18	Jan. 31	Feb. 15
Emerson Prize	Dec. 4	Dec. 14	Jan. 4
31st Paris Prize, First Preliminary	Jan. 15	.....	Feb. 1
SECOND TERM			
Warren Prize	Mar. 4	Mar. 8	Mar. 29
Class A Projet IV—Illuminating Engineering Society Prize	Feb. 19	Apr. 4	Apr. 19
Class A Projet V	Apr. 9	May 16	May 31
Class A Projet VI	June 18	Sept. 6	Sept. 20
Class B Projet IV	Jan. 29	Feb. 28	Mar. 15
Class B Projet V	Mar. 12	Apr. 25	May 10
Class B Projet VI	June 18	Sept. 6	Sept. 20
Class C IV	Feb. 5	Mar. 14	Mar. 29
Class C V	Mar. 19	Apr. 18	May 3
Class C VI	Apr. 23	May 23	June 7
Class A Esquisse—Esquisse III	Jan. 22	.....	Feb. 8
Class A Esquisse—Esquisse IV	Feb. 26	.....	Mar. 15
Class A Esquisse—Esquisse V	Apr. 30	.....	May 10
Class B Esquisse—Esquisse III	Feb. 5	.....	Mar. 1
Class B Esquisse—Esquisse IV	Apr. 2	.....	Apr. 19
Class B Esquisse—Esquisse V—Spiering Prize	May 7	.....	May 31
Archaeology Projet IV	Feb. 5	Mar. 14	Mar. 29
Archaeology Projet V	Mar. 19	Apr. 18	May 3
Archaeology Projet VI	Apr. 23	May 23	June 7
Elementary and Advanced Interior Design IV	Feb. 5	Mar. 14	Mar. 29
Elementary and Advanced Interior Design V	Mar. 19	Apr. 18	May 3
Elementary and Advanced Interior Design VI	Apr. 23	May 23	June 7
31st Paris Prize, Second Preliminary	Mar. 25	.....	Apr. 5
31st Paris Prize, Final Competition	May 28	May 29	.....
	June 4	June 5	.....
	June 11	June 12	June 13

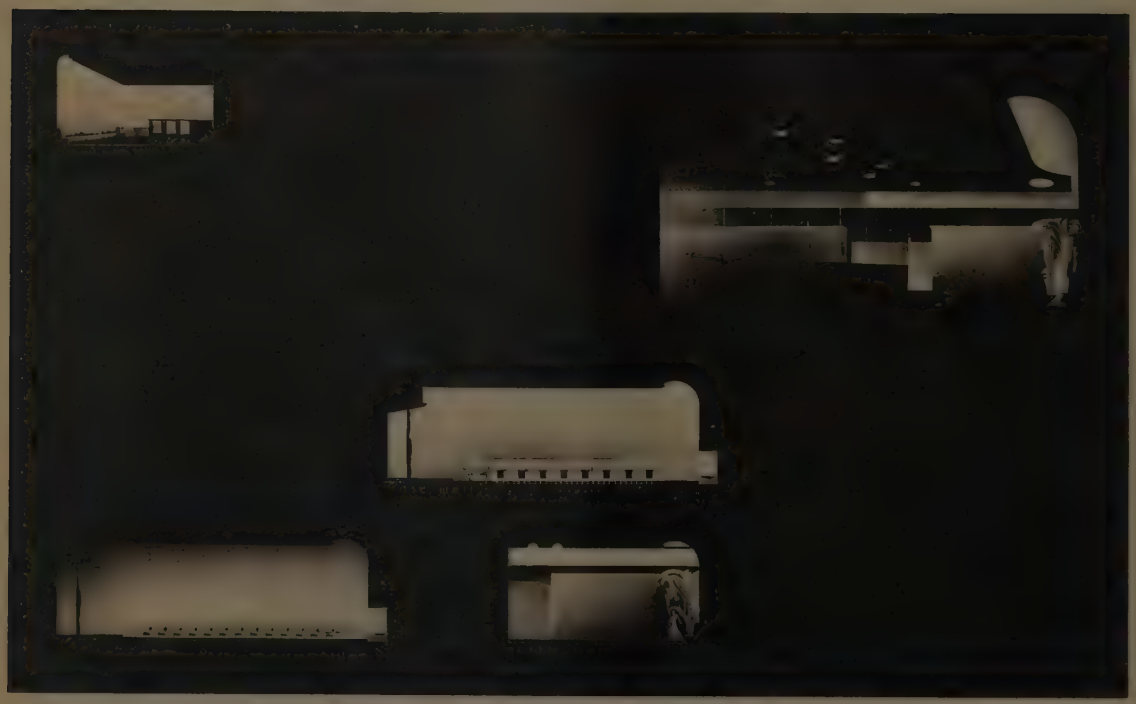


FIRST PRIZE OF ILLUMINATING ENGINEERING SOCIETY
FIRST MEDAL — C. P. ANDRADE

CLASS A PROJET III — A BANQUET AND BALLROOM

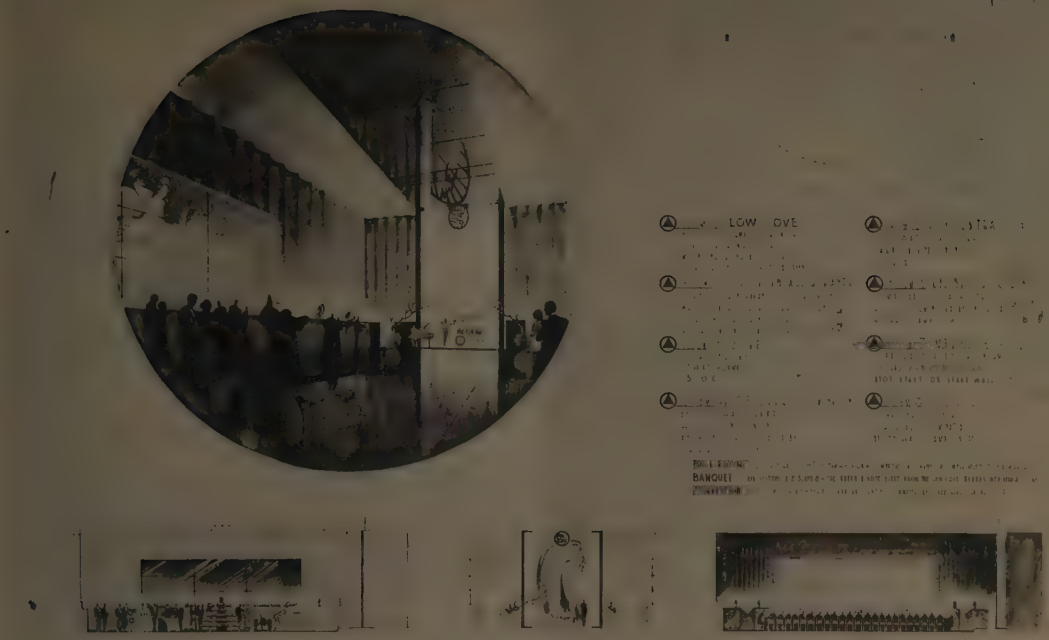


SECOND PRIZE OF ILLUMINATING ENGINEERING SOCIETY
FIRST MEDAL — R. T. DANIEL

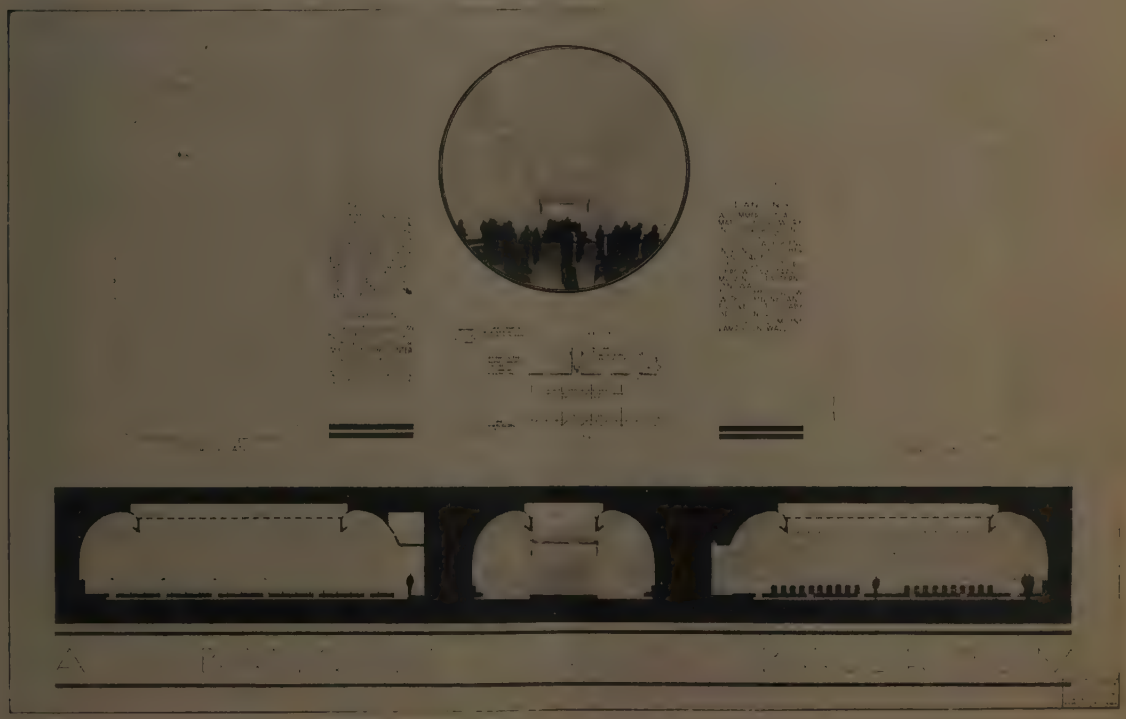


THIRD PRIZE OF ILLUMINATING ENGINEERING SOCIETY
FIRST MEDAL — R. B. LITTLE

CLASS A PROJET III — A BANQUET AND BALLROOM



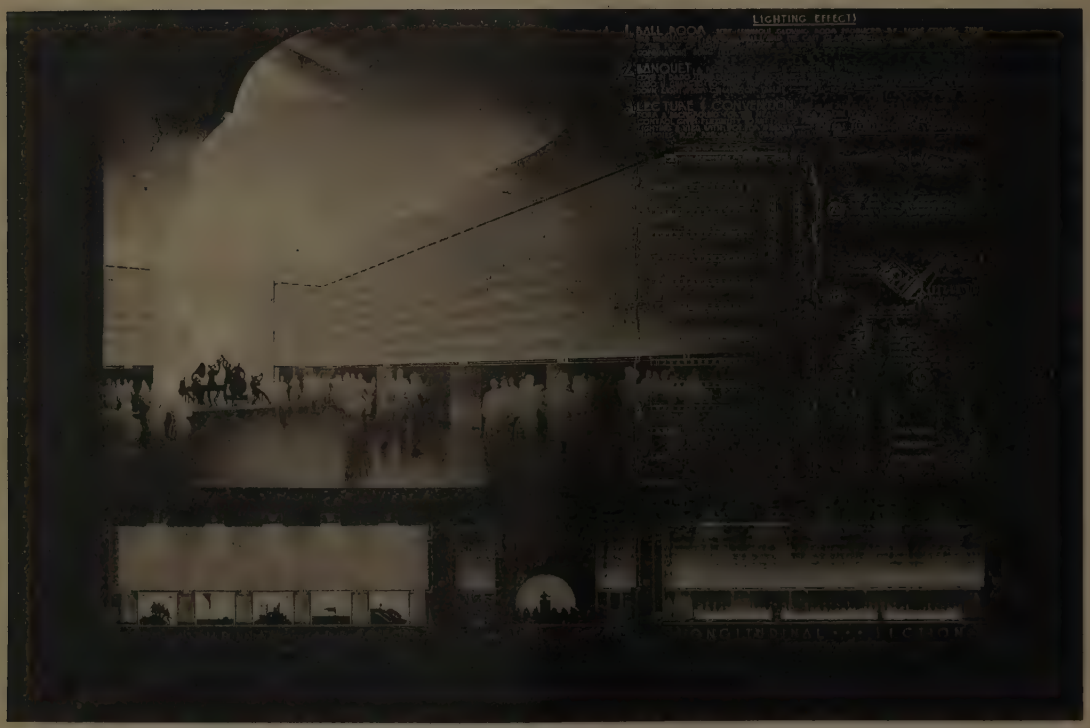
FIRST MEDAL, AND AWARD—L. COHEN



FIRST MEDAL, AND AWARD—W. R. RICHARDSON

CLASS A PROJET III—A BANQUET AND BALLROOM

FIRST MEDAL, AND AWARD—E. F. ZIPP



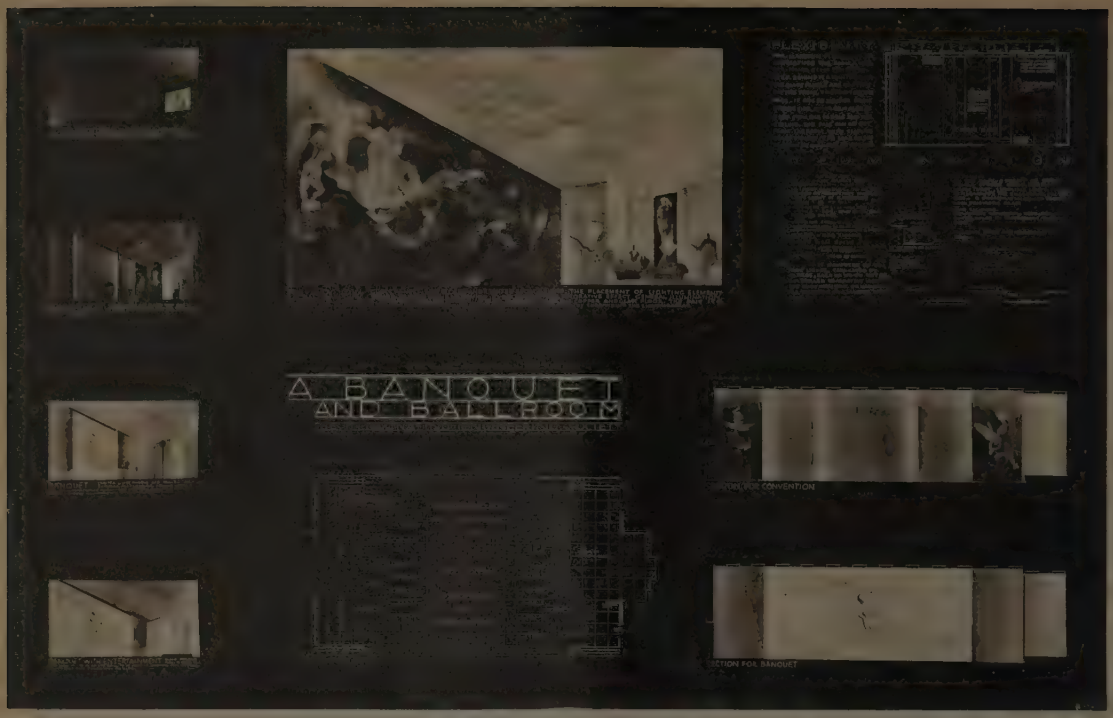
FIRST MEDAL, AND AWARD—M. O. URBAHN

CLASS A PROJET III—A BANQUET AND BALLROOM

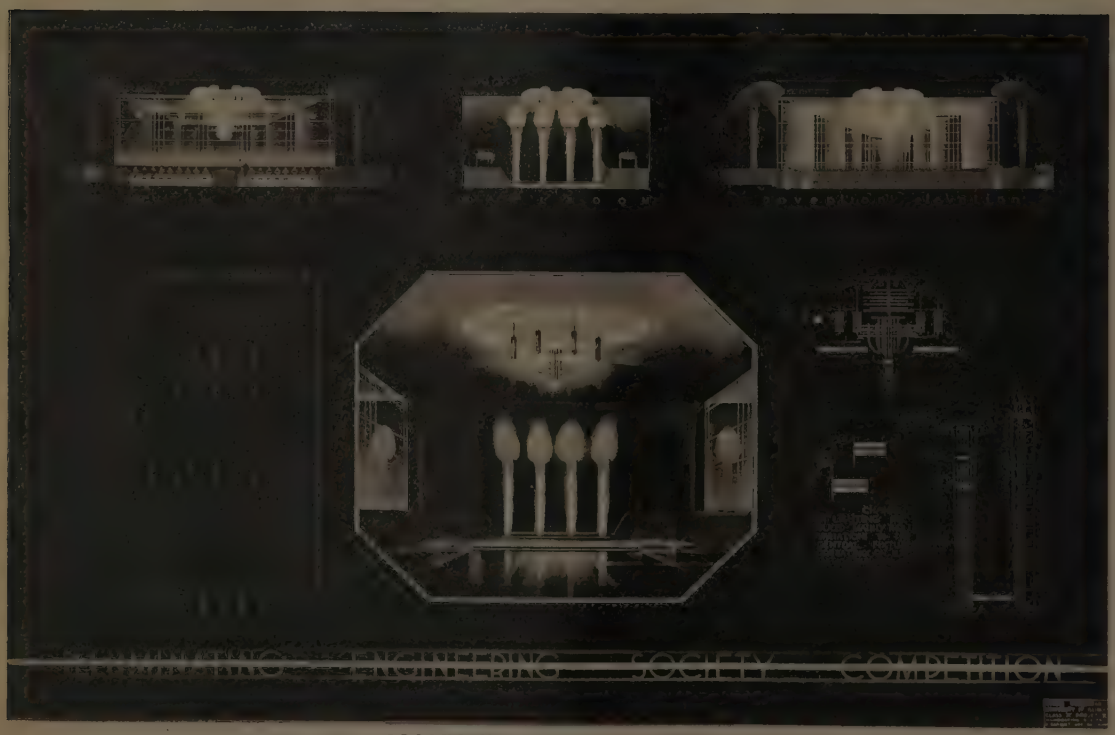
SECOND MEDAL — W. H. WIECHELMAN, JR.

SECOND MEDAL — E. F. SCHMALTZ

CLASS A PROJET III — A BANQUET AND BALLROOM

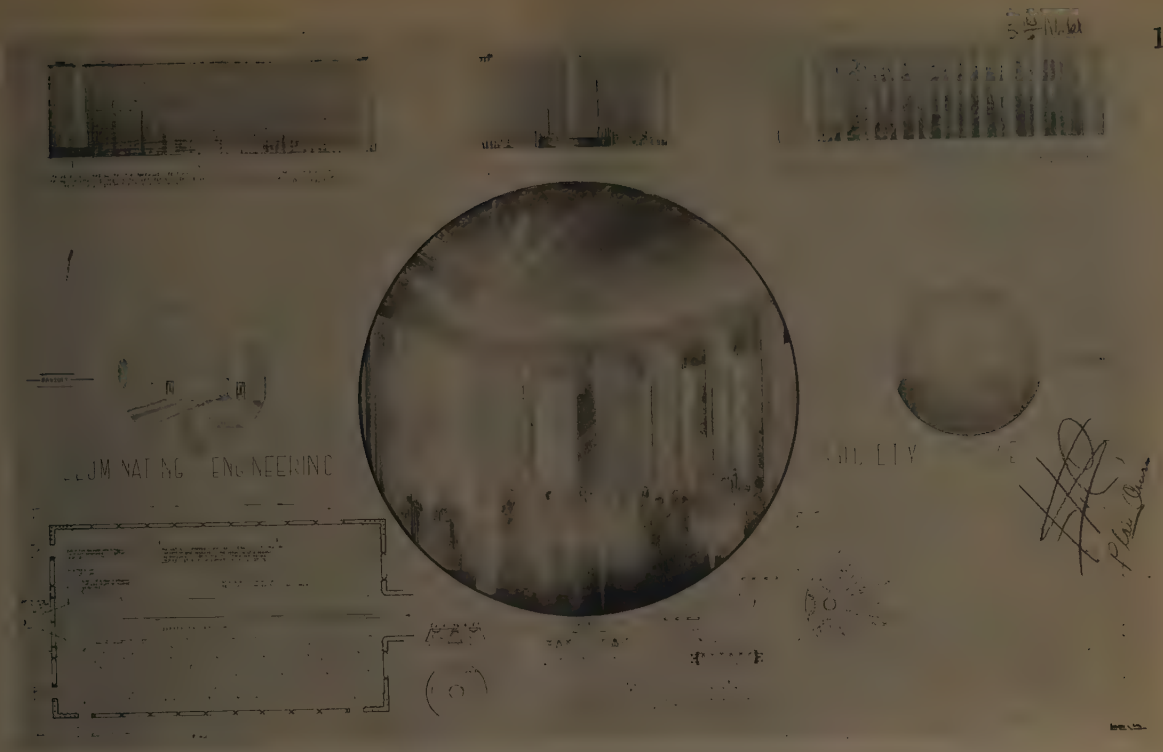


SECOND MEDAL — R. STEIN



SECOND MEDAL — E. WASSERMAN

CLASS A PROJET III — A BANQUET AND BALLROOM

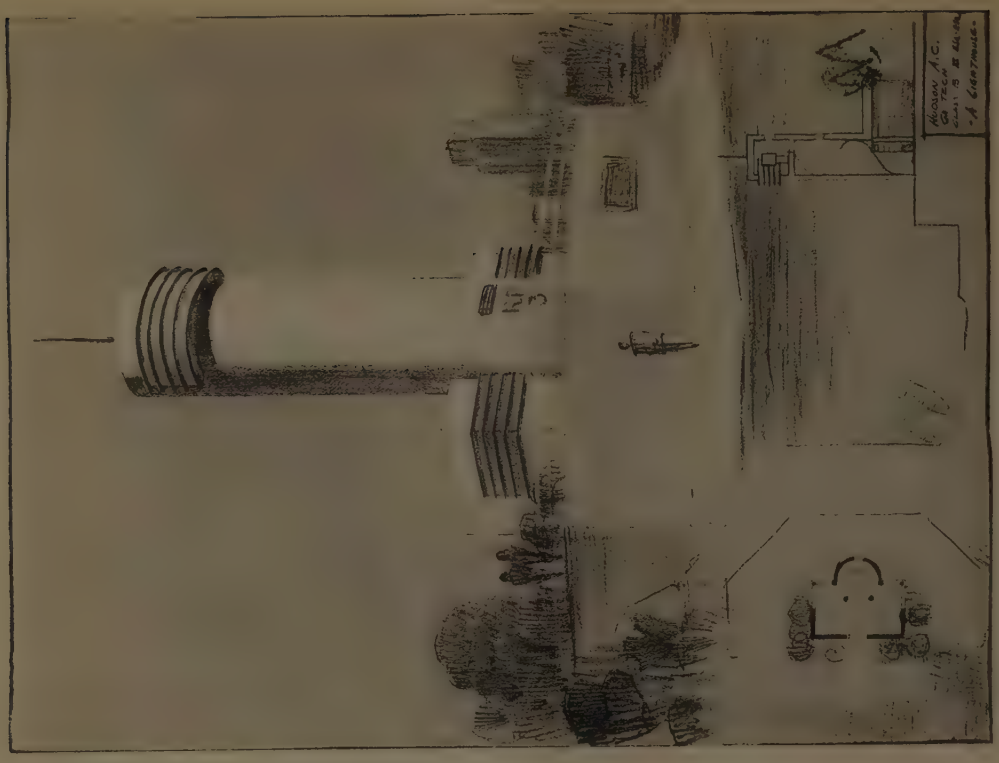


SECOND MEDAL — S. C. KING

CLASS A PROJET III — A BANQUET AND BALLROOM

MENTION — E. A. MOULTHROP

CLASS B ESQUISSE — ESQUISSE III — A LIGHTHOUSE



MENTION — A. C. HUDSON

MENTION — R. T. ANTHONY

CLASS B ESQUISSE — ESQUISSE III — A LIGHTHOUSE

MENTION — E. W. KOERBER

MENTION — P. V. LONG

CLASS B ESQUISSE — ESQUISSE III — A LIGHTHOUSE

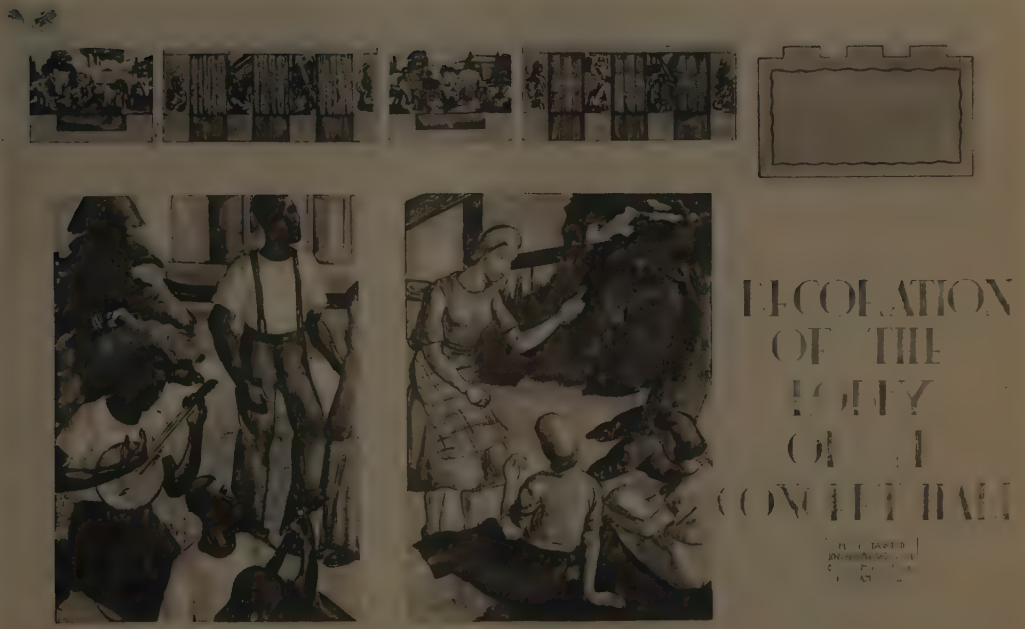
MENTION — L. M. SCHOBER

CLASS B ESQUISSE — ESQUISSE III — A LIGHTHOUSE

SECOND MENTION — J. MERIKAARTO

MURAL DECORATION PROGRAM IV — DECORATION OF THE LOBBY OF A CONCERT HALL

SECOND MENTION — E. C. STIGALL



SECOND MENTION — M. STANFIELD

MURAL DECORATION PROGRAM IV — DECORATION OF THE LOBBY OF A CONCERT HALL

SECOND MENTION — H. C. EKBLAD

MURAL DECORATION PROGRAM IV — DECORATION OF THE LOBBY OF A CONCERT HALL

SECOND MEDAL, SELECTED — H. A. JANDL

30TH PARIS PRIZE COMPETITION, SECOND PRELIMINARY EXERCISE
A NEW MILITARY ACADEMY FOR THE UNITED STATES GOVERNMENT

SECOND MEDAL, SELECTED — E. F. IVERSON

SECOND MEDAL, SELECTED — E. A. MOULTHROP

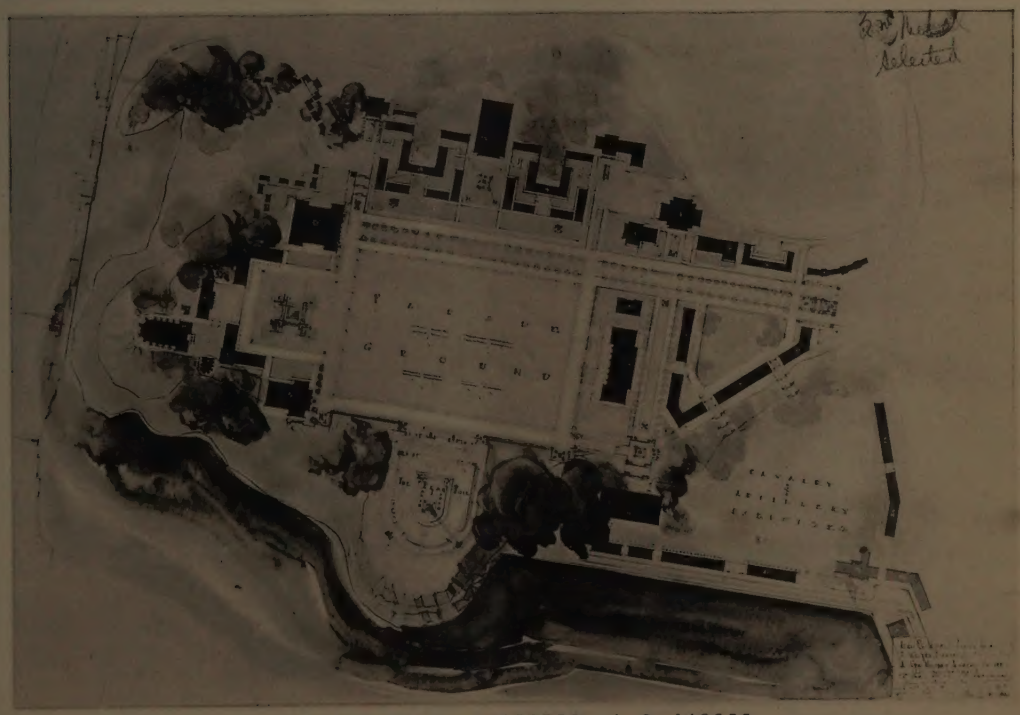
30TH PARIS PRIZE COMPETITION, SECOND PRELIMINARY EXERCISE
A NEW MILITARY ACADEMY FOR THE UNITED STATES GOVERNMENT

SECOND MEDAL, SELECTED — J. F. BALIS

SECOND MEDAL, SELECTED — T. G. ARMSTRONG

30TH PARIS PRIZE COMPETITION, SECOND PRELIMINARY EXERCISE
A NEW MILITARY ACADEMY FOR THE UNITED STATES GOVERNMENT

SECOND MEDAL — M. C. ROBB



SECOND MEDAL, SELECTED — A. B. JACOBS

30TH PARIS PRIZE COMPETITION, SECOND PRELIMINARY EXERCISE
A NEW MILITARY ACADEMY FOR THE UNITED STATES GOVERNMENT